



FLORIDA HERITAGE

SPRING 1999

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in African
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history**



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Built in 1888, this stately Spanish Renaissance structure was formerly The Alcazar Hotel. The Lightner Museum surrounds a scenic courtyard and houses antiques, natural science items and artifacts from the 19th Century. 75 King Street (904) 824-2874

The Oldest House

The area's oldest surviving Spanish colonial structure is the site of two museums, featuring more than 400 years of history. The loggias—home to four terra cotta structures paying tribute to the seasons—were cast for the Chicago World's Fair circa 1893. 14 St. Francis Street (904) 824-2872

The Lighthouse Museum

Built in 1874, the St. Augustine Lighthouse was named Florida's Best Lighthouse by Florida Living Magazine. Visit the top of the restored light tower for breath-taking coastal views and tour the museum to learn about 19th Century life. 81 Lighthouse Avenue (904) 829-0745

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This open-air living history museum depicts St. Augustine around 1740. It features 16th Century artifacts and live entertainment with re-enactors in period dress telling stories and demonstrating crafts and skills of a bygone era. 29 St. George Street (904) 825-6850

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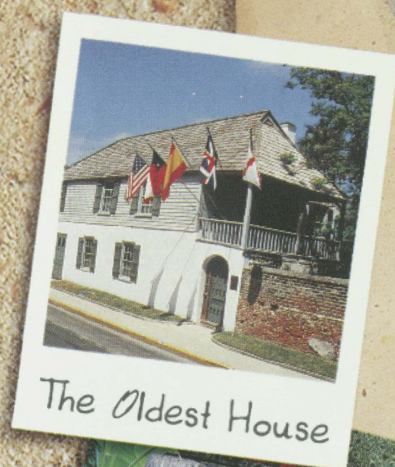
THE PLACE:

ST. AUGUSTINE, PONTE VEDRA & THE BEACHES FLORIDA

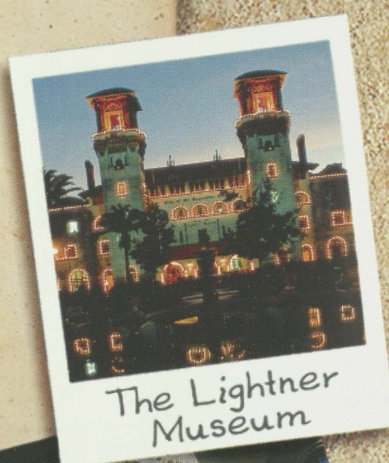


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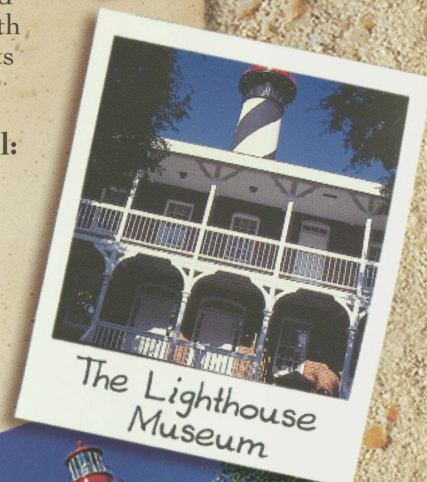
The Oldest House



The Lightner Museum



Spanish Quarter Village



The Lighthouse Museum



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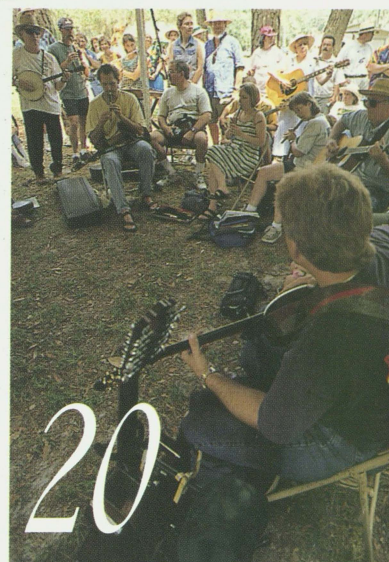
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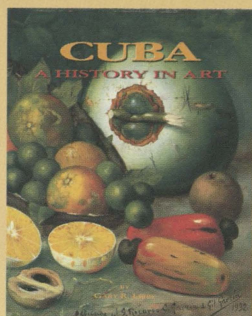
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ON THE COVER: Villa Vizcaya, Miami, Florida. Photo by Robert M. Overton, Visit Florida.

BACK COVER: The former Hotel Venice, Sarasota. Photo by Michael Zimny.

Correction: The photo on the back cover of the Winter 1999 issue is Palm Row in St. Augustine and the photo on page 7 is the St. Augustine Lighthouse.

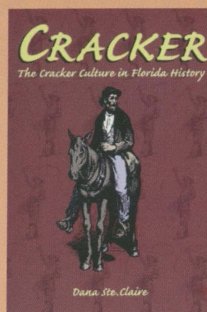
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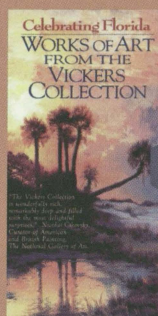
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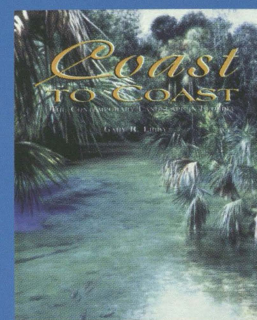
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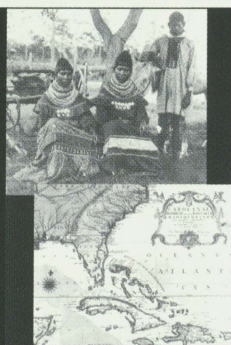
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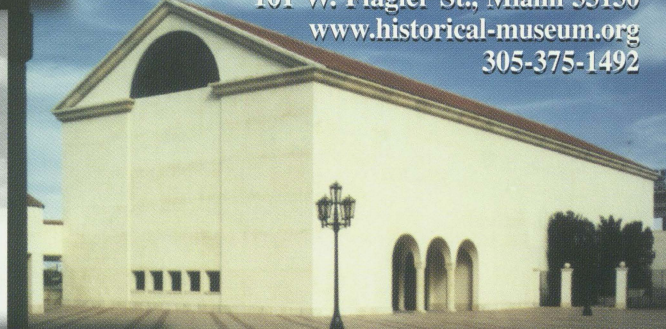
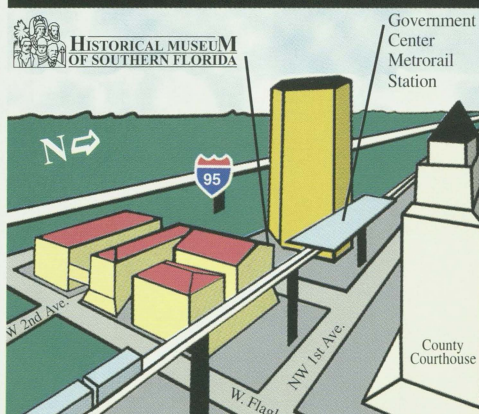


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FROM THE SECRETARY

WELCOME

Welcome to the Spring issue of *Florida Heritage*. As a lifelong Floridian, I have been dedicated to historic preservation, both as a private citizen and as a government official. Now it is my great honor through my role as Secretary of State to work closely with others who passionately support historic preservation. Protecting and promoting visitation to the state's many historical and cultural sites makes good sense. Statistics show that more and more Florida visitors cite our abundant historical and cultural assets as the impetus for traveling to our state.

During the 1999 Legislative session, we have many opportunities to promote funding for historic preservation on the state level. I encourage you to become active in our efforts to make Florida's legislators aware of the need to preserve our historic treasures throughout the state.

This issue of the magazine showcases fabulous locations including Villa Vizcaya, Historic Pensacola Village, White Springs, and Eatonville. The variety of articles typifies the diversity of Florida's culture and history. I hope you will take time to visit these historic places.



Katherine Harris

Katherine Harris
Secretary of State



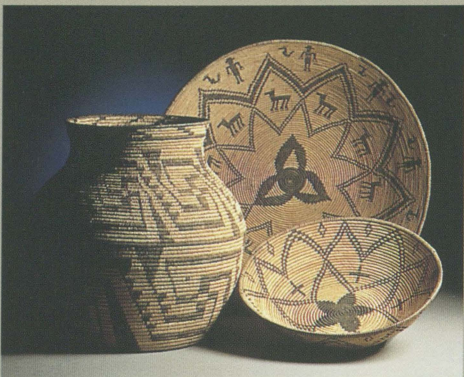
Gainesville

Native American Women's Art

Through August 29, the Samuel P. Harn Museum of Art in Gainesville is presenting *Giving Honor—Native American Women's Art from the Florida Museum of Natural History*. The exhibit includes 113 prime examples of ceramics, basketry, textiles and beadwork, dating from the mid-nineteenth century through the early twentieth century. The collection of exhibited materials represents thirty-eight tribes from across North America.

The objects in the exhibit are primarily utilitarian. Native American women filled their lives and homes with beauty by decorating the equipment for domestic life and often achieved a level of community stature as a result of their technical and creative abilities.

For more information about the Native American Women's Art exhibit, call the Harn Museum at (352) 392-9826.—PMP.



Top, Teton Lakota, Great Plains region, woman's three-skin dress, ca.1900; Left, White Mountain Apache, Southwest region basket and gathering trays, ca 1890s.



Napoleonic Acalou Mahogany Marquetry, *Grande Secrétaire*, circa 1810

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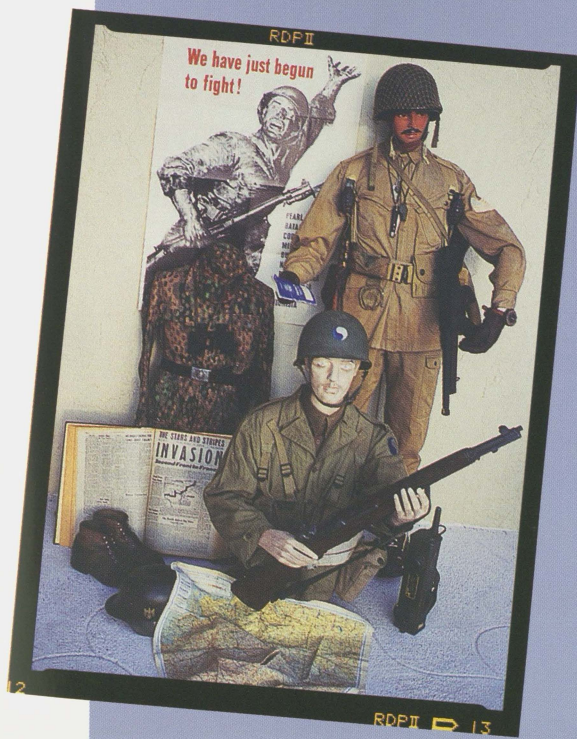
Opens June 6

Punta Gorda Museum Remembers D-Day

To commemorate the 55th anniversary of D-Day, the Florida Adventure Museum in Punta Gorda is organizing a new exhibit, *D-Day: A Salute to a Generation*. Opening on June 6, the exhibit will include historic posters, uniforms, documents, photographs and a restored jeep from World War II. Local residents who participated in the invasion will be recognized, as well as Florida World War II training bases, such as the Punta Gorda Army Airfield which trained pilots who flew at Normandy.

A special part of the exhibit will be the presentation of the Normandy Medal to veterans of the 29th Infantry Division. The Normandy Medal was struck by the French government to commemorate the 50th anniversary of the invasion, and several veterans of the 29th Division who did not receive the medal five years ago in Normandy will receive the medal at the opening of the exhibit. The 29th Division's assault at Omaha Beach during the invasion was recently chronicled in the critically-acclaimed film *Saving Private Ryan*. Items used in the movie are also included in the exhibit. For more information call (941) 639-3777. —M.Z.

FLORIDA ADVENTURE MUSEUM



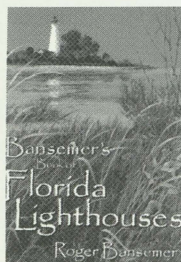
New Trail to Paradise

The recently opened Gulf Coast Heritage Trail invites hikers, bicyclists and motorists to discover a wealth of natural, cultural and historic attractions in Manatee and Sarasota Counties. The 150-mile trail guides the adventurous to 117 points of interest, beginning at the Sunshine Skyway and ending at Warm Mineral Springs near Venice. The trail was created through the efforts of the Sarasota Bay National Estuary Program, Manatee and Sarasota Counties, the National Park Service, the Department of Community Affairs and a variety of other agencies and tourism industry leaders.



The trail follows a scenic driving tour with bicycle staging areas along the way where visitors may park and then peddle to nearby destinations. Additionally, nature walks, scenic trails and wildlife viewing opportunities are found at many points of interest. Because of its length, the trail is divided into three sections—North, Central and South—each requiring at least a day by car to see. The North loop visits the downtown waterfronts of Palmetto and Bradenton and the scenic Manatee River; the Central loop focuses on the historic and cultural attractions of Sarasota; and the South loop visits the City of Venice and surrounding attractions. For more information on the trail, call the Sarasota Bay National Estuary Program at (941) 359-5841. —M.Z.

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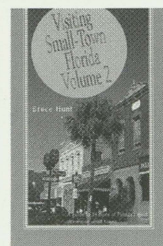
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news & field notes

DOUGLAS HOME TO OPEN TO VISITORS



FLORIDA STATE ARCHIVES

Plans are underway to open the tiny Coconut Grove home of internationally renowned environmentalist Marjory Stoneman Douglas. Douglas built the English-style cottage in 1926, where she lived for 72 years until her death last year at the age of 108. The Land Trust of Dade County plans to restore the house and construct a nearby visitors' center. It is scheduled to open on April 7, 2000, in honor of Douglas' 110th birthday.

One of Florida's most beloved persons, Douglas was born in 1890 and came to Miami in 1915. She began her career as a newspaper writer and then struck out on her own, writing novels, plays and nonfiction. In 1947, she penned her famous *The Everglades: River of Grass*, which led to the creation of Everglades National Park the same year. Douglas' genius was to show the interconnected nature of the Everglades' ecosystem, which became one of the basic tenets of the modern environmental movement. In 1993, President Bill Clinton presented Douglas with the Medal of Freedom, calling her the "Mother of the Everglades."

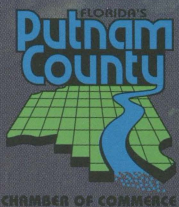
Because the house is so small, visitation is expected to be by appointment only. Visitors will be able to see the desk Douglas worked at, several of her famous wide-brimmed hats and the house's tiny kitchen, equipped only with a hot plate since Douglas preferred to eat out rather than cook. Donations for the restoration and upkeep of the house may be sent to: Marjory Stoneman Douglas/Everglades House, Land Trust of Dade County, Post Office Box 331811, Coconut Grove, Florida 33233-1811.—**M.Z.**

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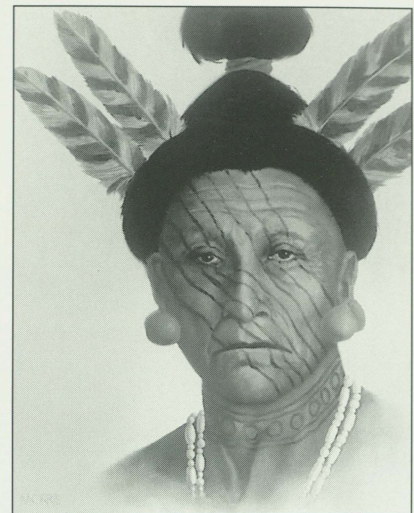


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Laboring in the Fields of the Lord Spanish Missions and Southeastern Indians Jerald T. Milanich

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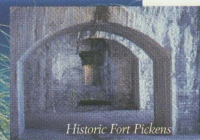
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Miami's



COURTESY, VILLA VIZCAYA; OPPOSITE PAGE: VISIT FLORIDA

Florida's grandest winter estate, Villa Vizcaya is one ma

Verdant Villa

BY MICHAEL ZIMNY



n's showplace of personal fantasy.



The story goes that, during construction of his Miami estate, industrialist James Deering once asked his interior designer Paul Chalfin, "Must we be so grand?" There's little doubt how his question was answered. Vizcaya — meaning "an elevated place" — is dream and reality; an Italian villa brought to Florida by the power of grandiose ambition and sheer determination. It is the ultimate palace of the American tycoon turned patron of the arts, built in the tradition of the great country house.

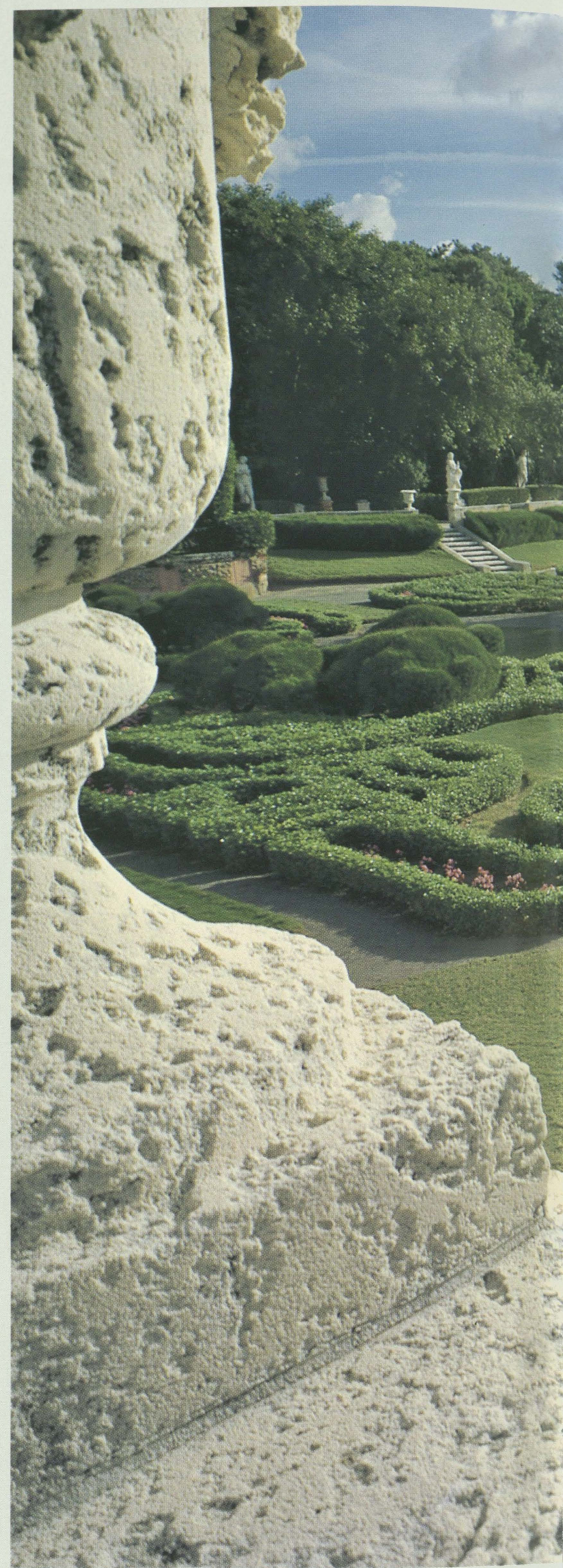
Seen at its best, shimmering above the waters of Biscayne Bay in the morning sun, Vizcaya appears as an apparition. Four centuries of the decorative arts fill its palazzo. Ten acres of carefully manicured formal gardens fan away from the house like a collection of vast outdoor rooms, filled with fountains, pools and statuary. The original estate even included a northern Italian farm "village" with stables, a cow barn and a dairy to complete the desired image of a working manor.

Yet James Deering originally had something more modest in mind for his Miami retreat. True, the Vice President of the International Harvester Company would have wanted more than a simple beach house for his winter residence, but it was at the insistence of Paul Chalfin that Vizcaya became the grand composition it is today. Chalfin, a painter and graduate of the Ecole des Beaux-Arts in Paris, was a curator at the Boston Museum of Fine Arts when he met Deering. Together, the two men traveled to Europe, Deering making acquisitions for his future Miami villa with Chalfin's advice.

However, Chalfin did more than simply direct the villa's interior design; he oversaw the estate's entire planning and urged Deering to build a grander residence than he originally intended. Deering gradually acquiesced to Chalfin's ambitious plans, writing, "However innocently I got into it, I am in the game, and feel that I should play it through to the point of getting a complete house . . . Then I can economize for as many years as may be necessary to re-establish myself."

When Vizcaya's construction began in 1914, nothing approaching its size for a private residence had ever been attempted before in Florida. Ten percent of Miami's population, then about 10,500, went to work on its buildings and grounds. Architect Francis Burrall Hoffman, Jr., who like Chalfin had trained at the Ecole des Beaux-Arts, designed the estate's Italian Renaissance-styled villa. Ever watchful, Chalfin kept a close artistic eye on Hoffman, since all of the acquisitions Deering had made were purchased for specific locations in the house.

Columbian-born Diego Suarez designed the estate's gardens. Educated as an architect in Florence, Suarez became interested in garden design while working at the villa La Pietra, where he met Deering and Chalfin. His design for the gardens



Vizcaya displays the

Overview of the gardens



objects of a time and creates the aura of an era.

"Is this a dream made real, or a reality greater than a dream?" Paul



Water Stairways and Grottoes

To Learn More

Vizcaya Museum and Gardens is located at 3251 South Miami Avenue just a few minutes from downtown Miami. Directions: driving south on I-95, exit at the Key Biscayne/Vizcaya exit, turn left to South Miami Avenue, then right to the museum. Driving north on Dixie Highway (U.S. 1), turn right at 17th Avenue, then left at Bay Shore Drive (becomes South Miami Avenue) to the museum.

If this is your first visit, plan on spending the entire day to see the house and grounds at a leisurely pace. Wear comfortable walking shoes and a hat, especially if you plan on spending much time in the gardens. The house and most areas of the gardens are handicapped accessible.

Vizcaya is open every day of the year except Christmas from 9:30 a.m. to 4:30 p.m. The house closes at 5:00 p.m. and the gardens at 5:30 p.m. Admission is \$10 for adults and \$5 for children ages 6 to 12. Children five and under are admitted free. Discounts are offered to scheduled groups of twenty or more. Call (305) 250-9133 for more information.



Detail from Renaissance Hall



incorporated elements of both Italian and French landscape architecture, adapted to the Miami climate by using native Florida plants. Work on the gardens was begun in 1914 but was not completed until 1921 because of World War I.

Vizcaya opened its doors to James Deering on Christmas of 1916. In a marvelously staged welcome, as Deering stepped off his yacht *Nepenthe*, the lights of the villa came on in sequence, a line of servants emerged and cannons fired a salute. The evening's festivities were topped off by a gala masquerade ball. Deering wintered at Vizcaya for about four months out of the year, enjoying his villa in the frequent company of family visitors and other guests. A reserved person by nature, Deering refrained from entertaining in grand style at Vizcaya, preferring quiet company instead. Signs posted in the servants' quarters advised:

The echo causes sounds made here to be louder in the court. It is therefore requested that loud conversation or loud singing or whistling be not indulged in when Mr. Deering or guests are in the house.

Following his death in 1925, Vizcaya fell on hard times. It was badly damaged in the hurricane of 1926 and, after the Crash of 1929, quickly became a white elephant. It remained in the Deering family, who for a time tried to operate it as a museum until it was acquired by Dade County in 1952. Shortly thereafter, the family donated all of its art work and furnishings. Today, under the county's direction and with the support of three volunteer organizations—the Vizcayans, the Foundation for Villa Vizcaya and the Guides—James Deering's former estate is one of the country's finest house museums.

While visitors to Vizcaya today aren't treated to the same first welcome James Deering enjoyed, very little else here has changed in more than eighty years. Actually it appears that *nothing* has changed for more than 400 years, since the villa and its gardens were designed to create the illusion of a centuries-old estate owned for generations by a single mythical family.

Today, your visit to Vizcaya follows the same route Deering's guests would have used when visiting, driving through the estate's hardwood hammock and beginning at the villa's entrance plaza. At first glance, the villa appears to be only two stories high, but it's actually three—an intervening level of about twelve rooms for servants and service was cleverly added between its two main floors. The house is arranged around a central courtyard, an ideal plan in the days before air conditioning which allowed its main rooms to be cooled by cross ventilation. Today, the courtyard has been covered by a skylight and the entire villa climate controlled to protect its collection from the elements.

A guided or self-guided tour will take you through the villa's 34 decorated rooms filled with four centuries of furnishings. Each reflects one of the villa's principal periods of the decorative arts—Italian Renaissance, Baroque, Rococo and Neoclassical. On the ground floor are the Adams Library, done in the delicate late 18th century Neoclassical style following the design of Robert Adam; the opulent Rococo Reception Room; and the Renaissance-styled living room with its high beamed ceiling and 16th century fireplace. The

Banquet Hall recalls the dignity of Renaissance Italy, while the adjacent Music Room is Louis XV or Rococo in spirit. Facing the gardens is the Tea Room and its wonderful collection of trompe l'oeil (French meaning literally "to fool the eye") painted wall panels depicting scenes of classical ruins.

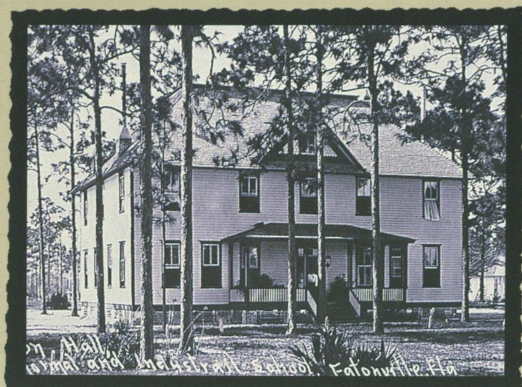
A broad stairway leads up to the second floor galleries. In an arch at the top of the first flight of stairs are the words "*J'ai dit*" (French for "I have spoken"), which were intended as a play on James Deering's initials. On the second floor are several guest bedrooms, each with a different decorative theme. Cathay, the European name for China in the 17th and 18th centuries, is the most exotic of the group, decorated in the Chinoiserie style which recalls the Far East. Nearby is Deering's private suite—sitting room, bedroom and bath—each done in the Neoclassical style. The delightful marble-walled bath is covered by a linen ceiling canopy reminiscent of a Napoleonic campaign tent. Also notice the custom-designed shaving stand which enabled Deering to enjoy a view of Biscayne Bay while he engaged in the daily ritual.

Leaving the house, walk to the East Terrace overlooking Biscayne Bay. Two curved sea walls extend out into the Bay from the terrace like a pair of welcoming arms. Walk out onto either end of them for a postcard view of the villa and the Great Stone Barge. The Barge was designed by landscape architect Diego Suarez both as a sculptural signature for the villa and a breakwater for the house, since Deering and his guests often arrived by water. Walking back to the house, see its wonderful indoor swimming pool, decorated with sea shells and a molded ceiling.

Vizcaya's formal gardens were planned as an extension of the villa, each complementing the other. The best way to see the gardens is to wander through them without direction, letting their sights, sounds or fragrances take you where they may. For a more directed tour, begin at the villa's South Terrace and walk through the gardens' French-inspired parterres (elaborately curved hedges) to the Mount. A main landscape feature of the gardens, the Mount is an artificial hill which offers a great view of the gardens and villa. The shade of its live oaks and splashing fountain make it a wonderful place to linger. Also at the Mount is the Casino, a tiny two-room house which offered a place of relaxation away from the formality of the main house.

Walk back toward the villa through three "side" gardens. The Maze Garden is a customary feature of European Renaissance gardens and is a pleasant place to become lost in, intentionally or not. The Theater Garden, found in many Italian Renaissance gardens, serves as a decorative accent rather than for actual performances. The walled Secret Garden nearest the villa was traditionally a private place for the family and is architectural in feeling.

Although not open to the public, plans are underway to transform Vizcaya's historic village into an educational center focusing on the European Decorative Arts. The new center will provide space for traveling exhibits, a restoration and conservation studio and a research library. Vizcaya's three support organizations are involved in the multi-million dollar project which is expected to be completed in a few years. ■



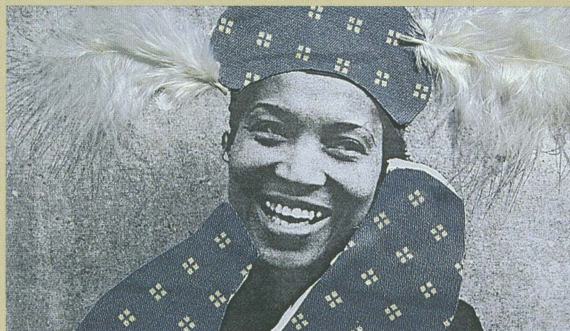
EATONVILLE

Deeply Rooted in African American History

For African Americans in Florida and throughout the country, Eatonville has great significance. It is not only the oldest surviving incorporated black municipality, it also possesses a rich traditional culture immortalized in the works of native daughter Zora Neale Hurston.

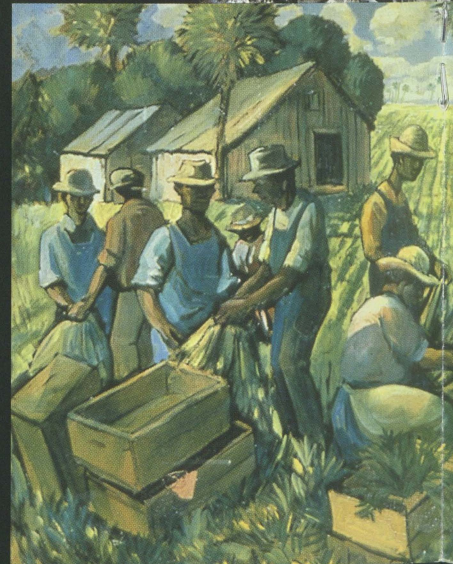
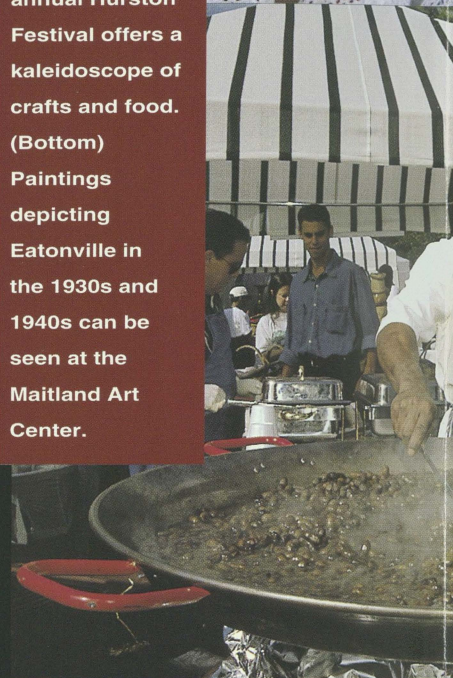
While many older residents knew Hurston and her family, most of the younger generation became acquainted with her work through programs sponsored by the Association to Preserve the Eatonville Community, Inc. PEC is a local private non-profit organization dedicated to preserving and promoting the history of Eatonville and the legacy of Zora Neale Hurston. Among PEC's programs are a computer lab and year-round training opportunities in the arts for youth, a summer institute for teachers, a museum, and the annual Zora Neale Hurston Festival of the Arts and Humanities. The Zora Neale Hurston National Museum of Fine Arts offers a kaleidoscope of exhibitions representing the work of African artists. Established in 1990, the nationally renowned festival presents a vibrant street festival with vendors and performing artists, as well as a series of lectures, dramatic works, exhibitions, and poetry readings by influential African American scholars and cultural figures.

An independent African American town, Eatonville has provided its citizens the opportunity to govern themselves and thus maintain control over their daily lives since its founding in 1887. Residents were able to educate their young, teach their history, and celebrate their own culture without being forced to remain on "the other side of the tracks" even during the era of segregation.



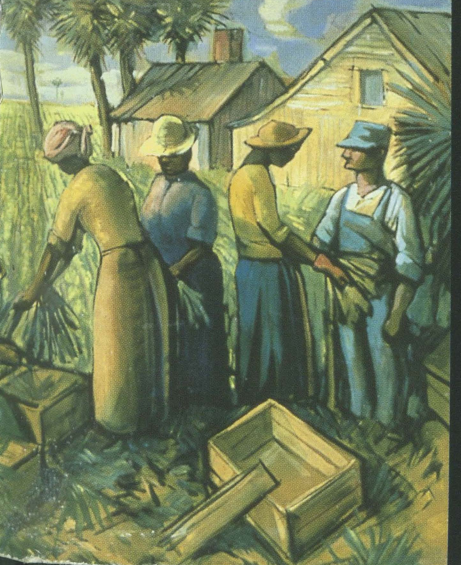
Zora Neale Hurston

(Top and middle) The annual Hurston Festival offers a kaleidoscope of crafts and food. (Bottom) Paintings depicting Eatonville in the 1930s and 1940s can be seen at the Maitland Art Center.





"Nestled next to the hustle and bustle of Orlando, Eatonville offers a cocoon of rich community life to the deeply rooted families which live there."



TOP AND CENTER: ERIC DUSENBERY; BOTTOM: MAITLAND ART CENTER

Residents established Hungerford School only two years after the town was founded. Patterned after Tuskegee Institute, it educated black youth from central Florida and attracted many black teachers to the community. As a result, Eatonville was perceived as an important educational and cultural center by African Americans throughout central Florida.

Part of Eatonville's significance rests on its association with distinguished novelist, folklorist, and

anthropologist Zora Neale Hurston. Hurston was born in 1891, the daughter of a Baptist minister and mayor of Eatonville. Her family lived close to the center of town, where she encountered a wide cross-section of Eatonville's citizenry.

In the 1920s, Hurston studied at Howard University, Columbia University and Barnard College—where she received a degree in an-

thropology. She was a well-known, flamboyant character among the Harlem Renaissance intellectuals in New York during the mid-1920s to 1930s. Hurston conducted field research in Florida, Alabama, Louisiana, Jamaica, Haiti, Bermuda, Honduras and the Bahamas during that period. Her first fieldwork project focused on Eatonville and central Florida, and her best-known folklore collection, *Mules and Men* (1935), included black music, games, oral lore and religious practices largely based on that research. Hurston's ethnographic research, conducted at a time when black culture was not a popular field of study, influenced many contemporary black writers. However, her greatest fame came from the novels she based on childhood and fieldwork experiences in Florida: *Jonah's Gourd Vine* (1934), *Their Eyes Were Watching God* (1937), *Moses, Man of the Mountain* (1939) and *Seraph on the Sewanee* (1948).

In addition to her writing, Hurston worked for the Works Progress Administration Federal Theatre Project in New York (1935-36) and the Federal Writers Program in Florida (1938)—for which she again collected traditional culture in central Florida. She taught briefly at Bethune-Cookman College (1934) and North Carolina College (1939), and received Rosenwald and Guggenheim Fellowships. Hurston's fortunes declined in the 1940s and 1950s. Although she died in St. Lucie County Welfare Home in 1960, her writings have enjoyed a resurgence in popularity since the 1970s.

Many who live in Eatonville today belong to families who have resided there since the late nineteenth century. This continuity with the past is unusual among Floridians, the majority of whom are from elsewhere. Townspeople have maintained much of Eatonville's traditional African American heritage in their religious traditions, foodways, beliefs, and lore. Churches from Hurston's time, such as the St. Lawrence A.M.E. Church and the Macedonia Missionary Baptist Church, continue to flourish with memberships that have included many of the same families for the last century. They preserve such time-honored traditions as gospel singing services, church parties or covered dish suppers with tasty regional foods, evening prayer meetings and other activities. Recreational activities such as fishing and turtling still lure residents to the several lakes that lay within and on the borders of the city. Food traditions Hurston described, such as chicken perlaw, grits and fish, quail, soft shell turtles, hot peanuts, hoe cakes and cane syrup, and guava jelly, are still maintained. Eatonville children play time-honored games like Sissy in the Barn, Chickamanga, and Little Sally Walker, while adults share beliefs about luck, weather, home remedies, and other items peppered throughout Hurston's works.

Eatonville is integrally related to the African American traditional culture which has endured there through generations despite physical changes in the town. Of the more than one hundred black towns founded between 1865 and 1900, fewer than twelve remain today—and Eatonville is the oldest. Today the town continues to celebrate its connection with its renowned native daughter through the annual arts and humanities events at the Zora Neale Hurston Festival in January. ■

To Learn More

Eatonville is located a few miles north of Orlando via I-4. Exit at Lee Road, turn right and follow it to Orlando Avenue, then left to another left at Kennedy Boulevard, the town's main street. Artist Jules Andre Smith did a series of paintings depicting life in Eatonville during the 1930s-1940s. Twelve of these works may be seen by special arrangement at the Maitland Art Center, 321 West Packwood Avenue. Call (407) 539-2181 for more information.

Historic Pensaco

Lear House

Pensacola's eclectic mix of historic architecture reflects its rich heritage as an important coastal port.

Zaragoza Street



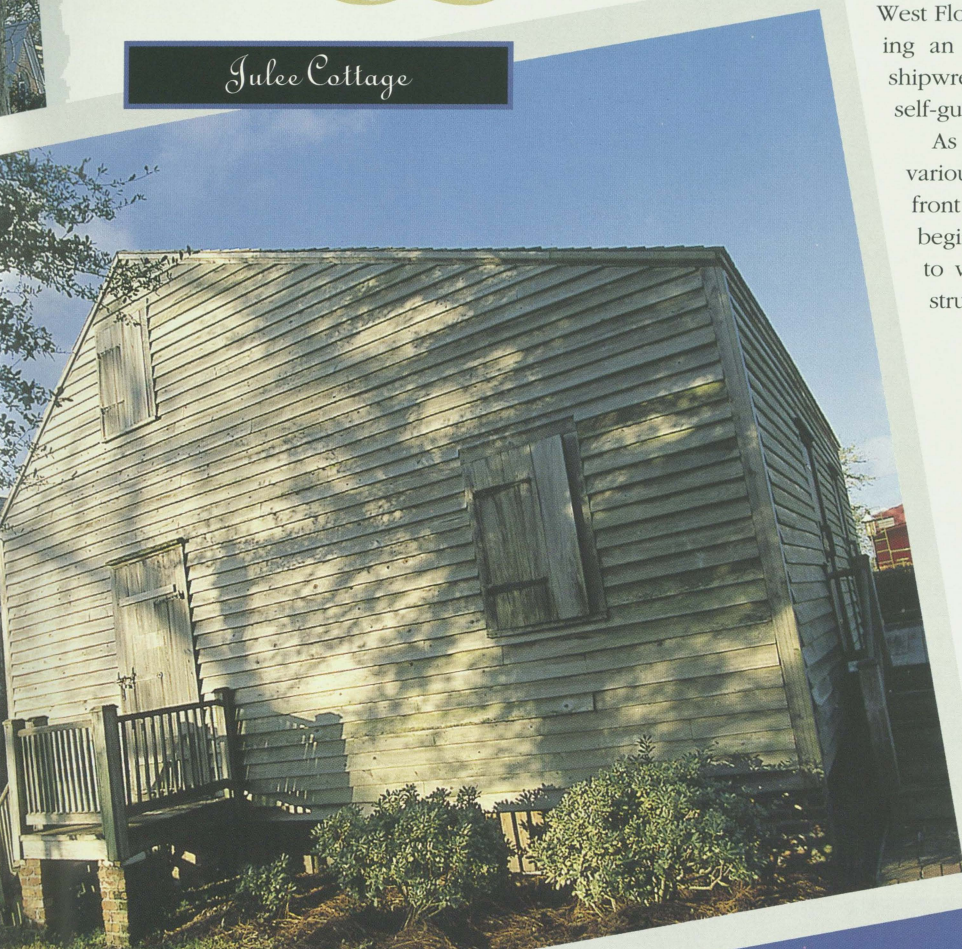
la's Period Pieces

DESPITE THE OCCASIONAL HURRICANE, PENSACOLA HAS MANAGED TO SURVIVE AND THRIVE SINCE THE SIXTEENTH CENTURY. ITS HISTORIC DOWNTOWN, VILLAGES AND RESIDENTIAL DISTRICTS REFLECT THE DETERMINATION OF ITS CITIZENS THROUGHOUT THE CENTURIES TO TAKE ADVANTAGE OF ITS DEEP HARBOR AND COASTAL LOCATION. HISTORIC PENSACOLA VILLAGE, LOCATED ON THE SITE OF A SPANISH AND THEN BRITISH FORT, OFFERS THROUGH ITS ARCHITECTURE AND EXHIBITS A GLIMPSE OF FOUR CENTURIES UNDER FIVE FLAGS.

Located within the Seville Historic District, Historic Pensacola Village is a unique museum complex owned and operated by the State of Florida. Anchoring the village on the west end is the T. T. Wentworth, Jr. State Museum which faces Plaza Ferdinand. Pensacola's original city hall built in 1907, the Wentworth contains the amazing and eclectic collections of T. T. Wentworth, the largest ever given to the state by an individual. Other exhibits depict West Florida's history, architecture and archaeology, including an exhibit on the newly excavated Emanuel Point shipwreck in Pensacola Bay. Here the visitor can pick up a self-guided walking tour brochure for the rest of the village.

As you embark on the walking tour, take note of the various archaeological displays along the path. Directly in front of the Wentworth, the Colonial Archaeological Trail begins. Raised walkways and interpretive signs allow you to view parts of walls, foundations, wells, and other structures that were built between 1752 and 1821.

Julee Cottage



Colonial Archaeological Trail

Historic Pensacola's Period Pieces



On either corner of Zaragoza Street behind the Wentworth are the Museums of Commerce and Industry. Inside the Museum of Commerce, a brick turn-of-the-century warehouse, is a reconstructed 1890s streetscape, complete with a toy store, print shop and music shop. The building also contains a collection of horse-drawn buggies and a gas station. The Museum of Industry depicts major early industries of West Florida, including fishing, timber, turpentine, brickmaking, and the railroad industry.

Directly behind the Museum of Commerce is the Tivoli House, a reconstruction of the original 1805 house. The house contains the village's gift shop. Next door is the Weaver's Cottage which displays textiles, looms and spinning wheels.

Across the street is the 1805 Julee Cottage, named for Julee Paton, a freedwoman of color who owned the house. It now contains exhibits on the history of Blacks in West Florida. Behind the Julee Cottage is the LaValle House, a rare example of French Creole colonial architecture. The Lavalle House was built in 1805 during Florida's second Spanish period. The house is furnished with authentic 18th and 19th century collections recreating the frontier lifestyle of Pensacola in the 1820s, including a small herb garden in the yard.

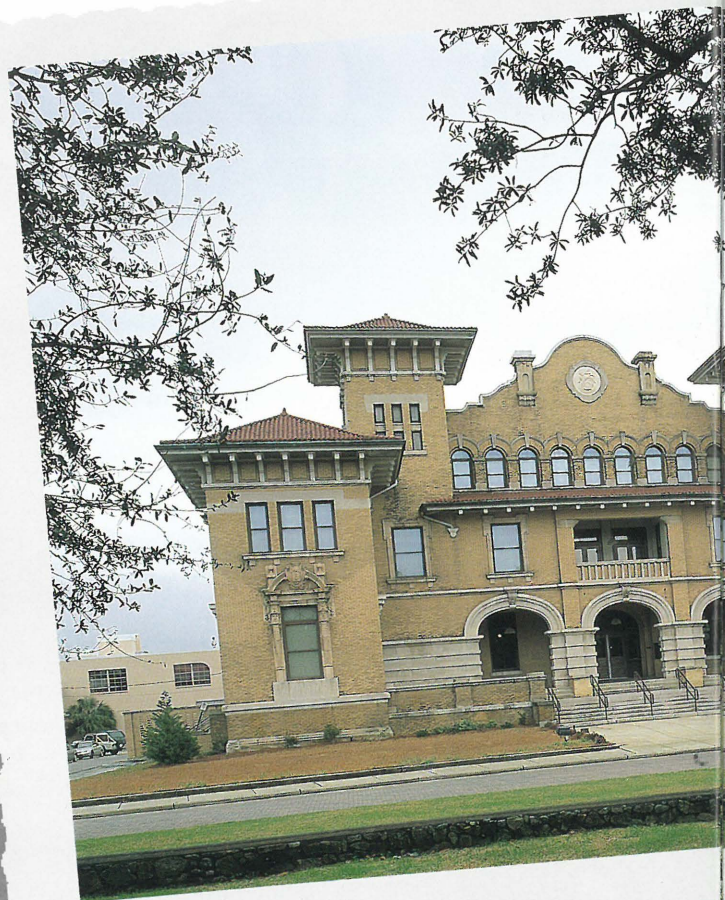
Next door is the newly opened Lear-Rocheblave House, which has been furnished to depict life in a 1920s boarding house. Each piece of furniture, art and dining and kitchenware has been carefully chosen to create the early 20th century atmosphere.

At the end of the block and facing Seville Square is Old Christ Church, built in 1832 and currently undergoing renovations expected to be completed this year. Old Christ Church is the oldest church on its original foundation in Florida. It has served as an Episcopal church, a public library and a museum.

Next stop on the walking tour is the lovely Dorr House. Built in 1871 by the widow of a lumber tycoon, the Dorr House is a unique example of Greek Revival architecture and is completely furnished with antiques from the 1850s to the 1890s.

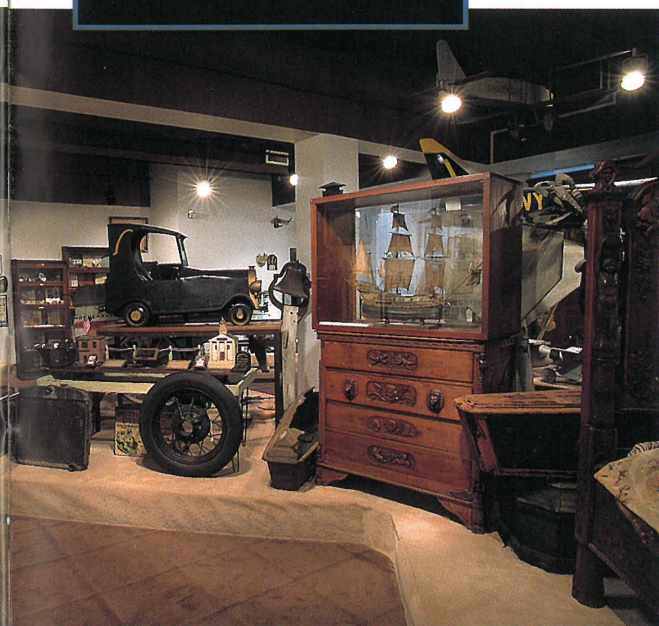
Across Seville Square are two other houses that make up the village. The 1821 Quina House is a Creole cottage with a separate kitchen attached to the rear of the main building. It is operated as a house museum by the Pensacola Historic Preservation Society. The Barkley House, one of the oldest masonry houses in Florida, was built in 1825 by a prominent merchant family of British and French ancestry. It is occupied by the Pensacola Heritage Foundation.

Interspersed throughout the village are cafes, galleries, shops, and boutiques. Both Seville Square and Plaza Ferdinand offer shady benches to rest and reflect on what Pensacola must have been like during the city's rich and colorful past. ■

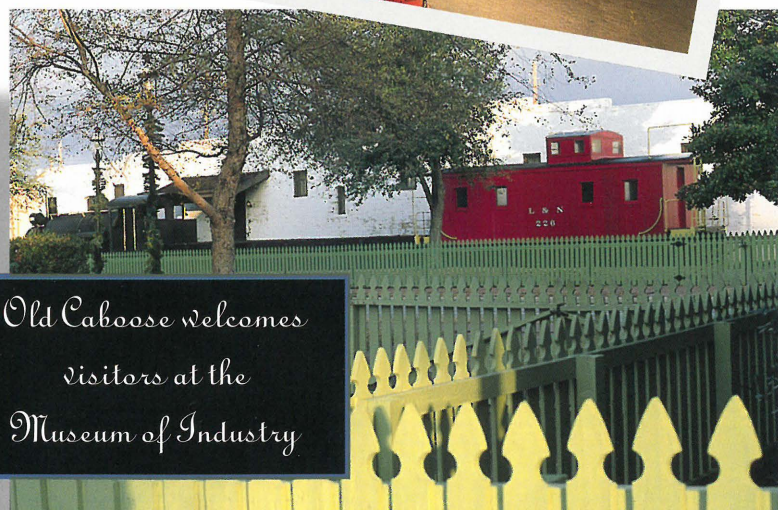




*T.J. Wentworth, Jr.
State Museum*



The Museum of Commerce



*Old Caboose welcomes
visitors at the
Museum of Industry*

To Learn More

For more information about Historic Pensacola Village, call (850) 595-5985. The LaValle, Lear and Dorr Houses can be entered with a tour guide. The Village is open Tuesday through Saturday, 10 a.m. – 4 p.m. Admission is \$6 for adults; \$5 for senior citizens and military personnel with identification; and \$2.50 for children 4 – 16.

White Springs in the Spring



It's More Than
Just the
Florida Folk
Festival

BY PHILLIP M. POLLOCK

g's

White Springs has a history of attracting people. Indians were said to cease hostilities with one another within seven miles of the sacred springs, using its magical waters to cure their injured or sick. Later, as rumors of the springs' curative powers circulated, people came to relax and soak up the health-giving waters. In 1876, a handbook and guide to Florida stated that the waters of White Springs were "locally resorted to for cure of rheumatism, gout, and kindred diseases."

Today, visitors still come to relax. Some 25,000 people arrive every Memorial Day weekend to attend the city's biggest social event, the Florida Folk Festival. This year the Festival takes place May 28-30 and celebrates its forty-seventh consecutive year at the Stephen Foster State Folk Culture Center.

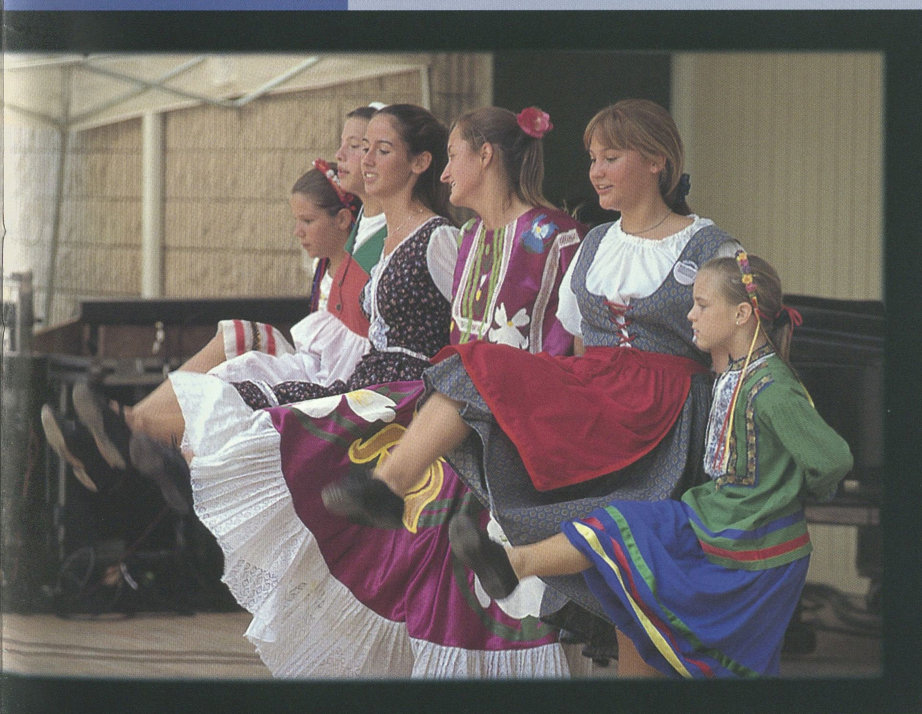
The beautiful Suwannee River serves as the backdrop for all the activities at the Festival. Foster immortalized the Suwannee River in 1935 when he wrote "Old Folks at Home," also known as "Suwannee River," and at all the festivals, some performer has offered a rendition of his famous tune. This year will be no different. The banjos will be strumming, while other instruments and voices echo through the state park, just as they did in 1952 when it all began.

Through the years, the festival has served as a melting pot for musicians and artisans steeped in Florida's rich folk traditions. Sounds fill the air at all hours in the park, particularly at night as the four music stages gradually close down to highlight headliners on the main amphitheater stage.

The Florida Folk Festival showcases the many traditions that make up Florida's diverse mix of cultures. Many of these traditions relate to sports and games. Visitors this year will be able to observe demonstrations in surfboard making, Scottish Highland games, skateboarding, Italian bocci ball, cheerleading, fly tying, Chinese mahjong and many other recreational activities. Other activities will include the Seminole Family Camp, an array of food and crafts, demonstrations of traditional activities, and the presentation of the prestigious Florida Folk Heritage Awards.

Left: The Spring House overlooks the water.

Left inset: A highlight of the Florida Folk Festival is the Florida State Fiddle Contest. Bottom: Performers on the Tower



TOP: PHILLIP M. POLLOCK; BOTTOM: RAY STANYARD

A

nother highlight of the Festival is the Florida State Fiddle Contest, sponsored by the Florida State Fiddlers' Association. The sounds created by the performers on the Tower Stage resemble a melodic buzzing, and visitors throughout the park are drawn to this hive of talent.

The Tower Stage is near the center of the park, site of the world-famous Carillon Tower. Built in 1957, the Tower houses the world's largest collection of tubular bells. At regularly scheduled times throughout the day, the bells ring out Stephen Foster's music.

The Carillon Tower is just one of many historic aspects of the park and the White Springs community. In the 1830s, when White Springs was in its infancy, cotton plantations used the river to transport their goods.

Later, steamships on the river hauled timber to rail lines, enroute to ports in Jacksonville. But historically it has been the lure of the spring that bolstered the White Springs population. By about 1890, local residents would take in roomers and boarders who heard about the spring. During the next twenty years, the White Springs population blossomed to nearly 1,200. At one time, seven hotels were in operation, competing for travelers. The Telford Hotel is the only one that survived through the years, and today a fine restaurant is located on its lower level, while offices are scattered in the upper floors of the restored building.

In 1906, Mrs. Minnie Jackson enclosed the spring with a gated concrete and coquina wall to protect the spring from high river water conditions. Atop this wall she built a three story springhouse that became the center for considerable social activity. Local legend has it that Teddy Roosevelt was just one of many famous people who sought out White Springs. The original springhouse is long since gone, replaced by a newer structure in 1979.

In 1911, a fire swept through the community. Thirty-five buildings burned that day, and most residents had to pull their few belongings together and find work and homes elsewhere. After the fire, the White Springs population continued to dwindle as timber resources in the region also diminished. Small businesses began operating around the growing tobacco industry; however, the community's population never again approached turn-of-the-century figures.

What hasn't changed in White Springs is the undaunted flow of the historic Suwannee River. Whether you enjoy the city's historical buildings, watch the Suwannee River flow, hear the Carillon

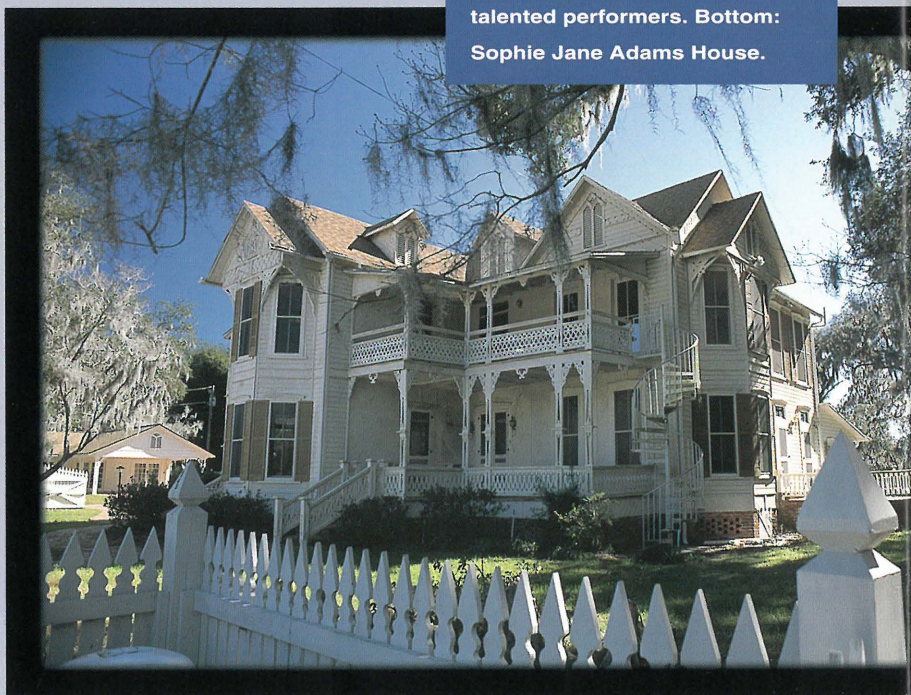
Tower bells, or listen to music on Memorial Day weekend, you'll understand why the Florida Folk Festival and White Springs are so special. ■

What hasn't changed
is the undaunted



Left: Carillon Tower at Stephen Foster State Folk Culture Center.

Top: During the Folk Festival visitors throughout the park are drawn to sounds created by talented performers. Bottom: Sophie Jane Adams House.



in White Springs
flow of
the historic Suwannee River.



OPPOSITE PAGE AND BOTTOM LEFT: PHILLIP M. POLLOCK; TOP LEFT: RAY STANFORD

To Learn More

To get to this small community, take the White Springs exit off I-75, about 14 miles north of Lake City. Beginning this fall, a walking tour will allow visitors to identify sites in the community with informative markers and a full-color tour brochure. To get to the Festival, follow signs when you enter the community to the Stephen Foster Folk Culture Center. Campgrounds for tenters and RVs and motels are located near White Springs on I-75 and SR 136, as well as in Lake City, Jasper, Jennings and Live Oak. Call the Hamilton County Chamber of Commerce at (904) 792-1300 for camping/motel information. Call the Stephen Foster Center at (904) 397-2733 for park regulations. For advance ticket purchases, call (850) 488-1484. Advance ticket prices are \$10 for adults, \$4 for children, \$20 for an adult weekend ticket, \$20 for a family one-day ticket, and \$35 for a family weekend ticket. Prices are nominally higher at the gate. Friday, May 28, is children's day at the festival. Festival information on the Internet is available at www.flheritage.com. Call the Festival Information Line at (850) 488-1673.

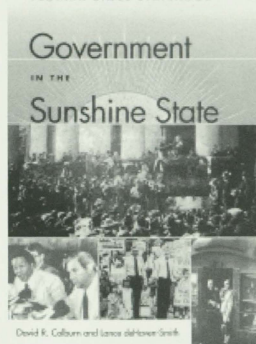
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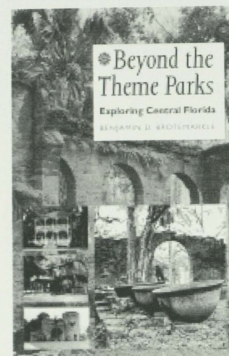
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Spring 1999

Through May 15

Miami Beach

Liza Lou's America. Life-sized recreation of a kitchen and back yard made entirely of glass beads and sequins. The Bass Museum of Art. (305) 673-7530

Through May 23

St. Petersburg

Salvador Dali—A Mythology. A selection of works, primarily from Dali's surrealist period, relating to the key mythic themes of his life. Salvador Dali Museum. (727) 823-3767, ext. 3041

Through May 25

Orlando

Windover—Voices from the Past. Archaeological exhibit about the 7,500-year-old shallow pond burial site. Orange County Historical Society. (407) 897-6350

Through May 30

Miami

Coral Gables—The City Beautiful. Exhibit focusing on the story of Coral Gables as a Mediterranean-inspired, planned community and its role in the 1920s south Florida land boom. Historical Museum of South Florida. (305) 375-1492

Through May 30

Orlando

The Last Harvest. Photographic exhibit documenting the life and work of farmworkers of Lake Apoka. Orange County Historical Society. (407) 897-6350

Liza Lou's America.

The Bass Museum of Art, Miami Beach



Through June 6

West Palm Beach

Raoul Dufy—Last of the Fauves. Exhibition of work by early 1900s painter considered one of the most original and talented artists of his time. Norton Museum of Art. (561) 832-5196

Through August 15

Tallahassee

Florida Folklife—Traditional Arts in Contemporary Communities. Exhibit focusing on folklife traditions in Florida, including many hand-made folklife objects and information about the people creating them. Museum of Florida History. (850) 488-1484

Through August 29

Gainesville

Giving Honor—Native American Women's Art. 125 works of ceramics, basketry, textiles and beadwork produced by Native American women during the mid-19th century through the early 20th century. Samuel P. Harn Museum of Art. (352) 392-9826

Through September 26

Daytona Beach

Reflections of a Golden Age—Chinese Tang Pottery. Exhibit featuring 47 superb pieces of *sancai* Chinese pottery from the Tang dynasty (AD 618-907). The Museum of Arts and Sciences. (904) 255-0285

April 2-May 16

Miami

Dade Heritage Days. Festival highlighting the cultural, social and architectural history of Dade County, including lectures, tours, films and exhibits. Dade Heritage Trust. (305) 358-9572

April 23-24

White Springs

Stephen Foster Storytelling Fest. Popular storytellers from Florida and beyond stretch tales and yarns over two days. Stephen Foster State Folk Culture Center. (904) 397-2733

April 24

DeFuniak Springs

Chautauqua Festival. Celebration includes a parade, live entertainment, antique car show, canoe race, activities for children, crafts and foods. The Florida Chautauqua. (850) 892-9494

April 24-25

Jacksonville

Tour of Historic District Homes and Gardens. As part of Riverside-Avondale Preservation's twenty-fifth year celebration, visit ten historic homes and gardens that span the greatest diversity of architectural styles in Florida. A fee is charged. Riverside-Avondale Preservation, Inc. (904) 389-2449

April 30-May 2

St. Augustine

Gamble Rogers Folk Festival. Arlo Guthrie headlines the music this year, along with storytelling, crafts, children's activities and a finger-style guitar contest. (904) 824-8965

May 1

Howey-In-The-Hills

Birthday Bash and Citizen Salute. Town's anniversary celebration that includes a nature preserve tour, historical exhibits, children's activities, book sale and refreshments. Historic Preservation Board. (352) 324-2290

May 2

Fort Myers

Family Celebration Day. Family entertainment, maccabiah event, Israeli dance troop, juggling and foods. Jewish Federation of Lee and Charlotte Counties. (941) 481-4449

May 7-9

Tallahassee

Shakespeare-in-the-Park. Shakespearean performances, knights, foods, games, magicians and music. Southern Shakespeare Festival. (850) 893-3369

May 8

New Smyrna Beach

Founder's Day. Parade, museum exhibitions, food and entertainment. New Smyrna Museum of History. (904) 423-9119

May 9-August 8

Cocoa

Traditions of West African Culture. Exhibit that considers African American heritage through textiles, masks, ceremonial chairs, tools and photographs. Brevard Museum of History and Science. (407) 632-1830

May 14

Port Charlotte

Charlotte Harbor Impact. Day-long seminar with noted historians discussing the impact

Charlotte Harbor has had on history. Charlotte County Preservation Board.
(941) 637-8013

May 20-23

Gainesville

Florida Trust for Historic Preservation Annual Meeting. "History and the Environment—It's a Natural" is the theme for this year's meeting for preservation professionals and activists. The Florida Trust for Historic Preservation.
(850) 224-8128

May 22-September 19

Boca Raton

Tarzan from Foster to Disney. Exhibited art by comic strip and book illustrators such as Hogarth, Foster and Manning, along with more contemporary Disney art. International Museum of Cartoon Art.
(561) 391-2200

May 23

Gainesville

Just a Song at Twilight—A Spring Homecoming. Tours of the 1855-56 historic Haile Homestead at Kanapaha Plantation, with an afternoon concert.
(352) 372-2633

May 28-30

White Springs

47th Annual Florida Folk Festival. Music, storytelling, craft sales and demonstrations, and foods highlight the longest running state folk festival event in the country. Stephen Foster State Folk Culture Center.
(904) 488-1484

May 28-30

Miami

Cactus and Succulent Show and Sale. Uncommon, unusual and interesting plants, children's art show and informational exhibits. Fairchild Tropical Garden.
(305) 667-1651, ext. 3323

June 2-13

Pensacola

Fiesta of Five Flags. Festival that includes reenactments, boat parade, fishing rodeo, pistol match, food and music.
(850) 433-6512

June 4-6

Miami

Miami/Bahamas Goombay Festival. Celebration of Bahamian settlement of South Florida. Includes a street festival, music and Caribbean cuisine.
(305) 372-9966

June 5

St. Augustine

Drake's Raid. Historical reenactment of the raid on St. Augustine by the British forces under Sir Francis Drake in 1586.
(904) 824-9823

June 12

Archer

Yulee Jubilee. Restored railroad depot, reenactors, stage coach and carriage rides, period games and activities, music and food. Archer Historical Society.
(352) 495-1044

July 10-17

Key Largo

Florida Keys Marine Archaeology Field School. "Dive into History" is the title for this year's

program for historians and diving enthusiasts that incorporates survey and research techniques surrounding historic shipwrecks in the Upper Keys. National Center for Shipwreck Research.
(305) 453-3833

July 16-25

Key West

Hemingway Days. Festival celebrating the life and work of Ernest Hemingway. Includes fishing tournament and writing events.
(305) 294-4440

Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar should be mailed at least four months in advance to Florida Heritage Magazine, 500 South Bronough St., Tallahassee, FL 32399-0250, or faxed to (850) 922-0496.

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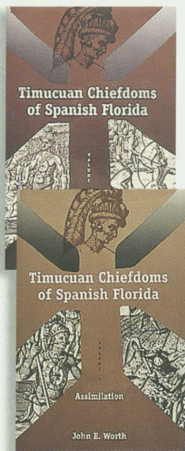
Call for your complimentary copy of *Showtime* listing upcoming events!

TIMUCUAN CHIEFDOMS OF SPANISH FLORIDA.

Vol. 1, Assimilation; Vol. 2, Resistance and Destruction

By John Worth

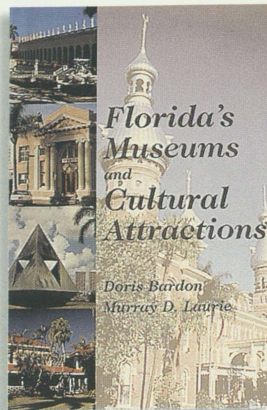
Gainesville: University Press of Florida,
\$100.00



John Worth's *Timucua Chiefdoms* not only complements the recent works by John Hann on the Apalachee, the Calusa and the Timucua, it expands the scope of the historical documents available and extends the methods of ethnohistorical research. His work reveals in great detail the complexity within the Timucua chiefdoms from before European contact through their demise in the mid-1700s. The Timucua Indians were part of an international colonial struggle for control of the southeast. The intricate ways they responded to two centuries of external pressures like military threat, labor demands, and disease, and to depopulation, reveal more than we have ever known about these once great inhabitants of Florida.

Worth's two volumes offer the most thorough investigation of any of Florida's aboriginal cultures. His facility with the documents and his clear style combine to create a history of the Timucua that will be the standard for many years. This book should be read by archaeologists, historians and ethnohistorians with an interest in the Timucua, in the First Spanish Period in Florida and in the Spanish frontier in general.

Reviewed by Jim Miller, Bureau of Archaeological Research.



FLORIDA'S MUSEUMS AND CULTURAL ATTRACTIONS

By Doris Bardon and Murray D. Laurie
Sarasota: Pineapple Press, Inc., \$16.95.

For residents and visitors who want to explore Florida history, culture, traditions, science, art and nature, this slim volume with an unassuming title is a treasure trove of information about well-known and out-of-the-way cultural and natural attractions in the state.

Striving to apprise readers that there is "more to Florida than beaches, theme parks, and shopping malls," Bardon and Laurie provide succinct yet thorough site summaries that are organized geographically, and alphabetically within each region. From the western panhandle to the Florida Keys, the authors have visited more than 350 locations, which they describe with popular and historical details, maps, photos and practical information such as addresses, phone numbers, hours of operation, fees and directions. Their "very short history" of Florida weaves the significance of various sites into the narrative, and they also provide a list of county contacts, such as chambers of commerce and convention and visitors' bureaus, to enable pre-planners to get up-to-date details before their sojourn.

This dandy, well-illustrated book is a useful resource for many audiences—from residents looking for something different to do on a weekend to out-of-state guests seeking to experience the cultural and natural wealth of the state. In any case, this should be one of those guides that one keeps in the car next to the highway map.

Reviewed by KC Smith, Bureau of Historical Museums.

THE ENDURING SEMINOLES From Alligator Wrestling to Ecotourism

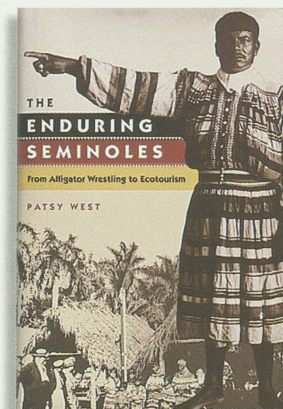
By Patsy West

Gainesville: University Press of Florida,
\$24.95.

Before Disney World, Sea World, and the myriad other attractions that draw visitors to Florida today, the Seminole Indians established a foothold in the state's burgeoning tourist industry that had notable effects on their culture and their involvement in present-day tourism ventures.

This is the theme that Patsy West, director of the Seminole/Miccosukee Photographic Archive in Fort Lauderdale, explores in a fascinating and well-documented look at the Seminole's primary economic activity since the early 1900s. Impacted after the turn of the century by Everglades drainage projects and a dwindling market for their pelts, plumes, and hides, the Seminoles discovered that their own culture was a viable commodity. Drawing on historical research, oral histories, and photographs, West traces the Seminoles' marketing of their skills, crafts, and lifestyles from early "photo opportunities" to their highly successful and diverse enterprises today. However, she enhances this story with an anthropological exploration of transformations in Seminole culture and solidarity that accompanied the process. In weaving these perspectives together, West presents a unique social and economic history of the Seminoles and an insightful view of their cultural adaptation and cultural continuity that previously has not been appreciated or understood.

Reviewed by KC Smith, Bureau of Historical Museums.





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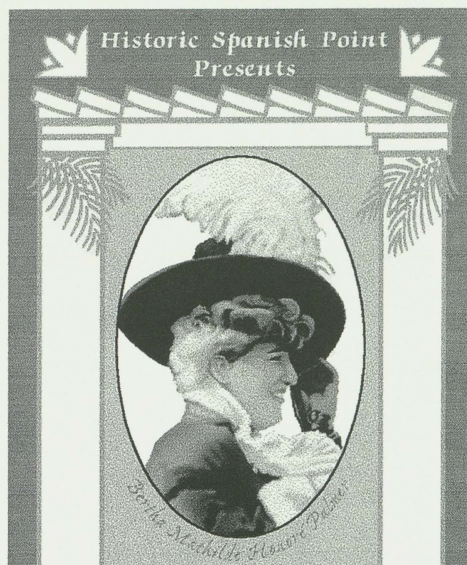


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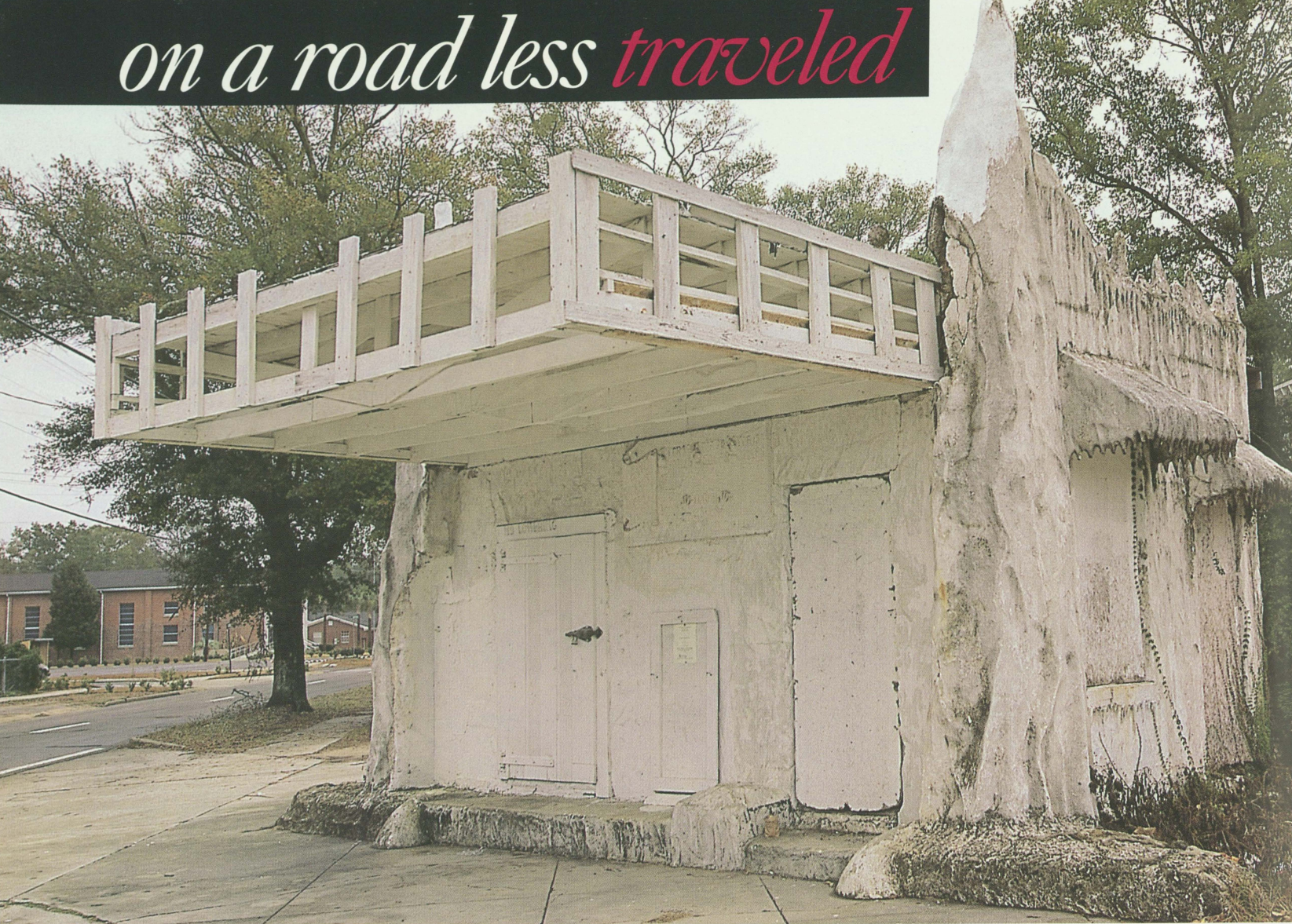
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This exhibition has been financed in part by the William G. Selby and Marie Selby Foundation, Palmer Ranch Development, LTD, and with Historical Museum Grants-in-Aid program assistance provided by the Bureau of Historical Museums, Division of Historical Resources, Florida Department of State, Secretary of State.

Designed by Sketches, etc.



THE ICE HOUSE

STORY BY RUSTY ENNEMOSER • PHOTO BY RAY STANYARD

It is one of a few examples of “roadside commercial” architecture left in Pensacola and certainly the most disarming. At first glance, the old ice house at the corner of Davis and Jordan Streets looks like a sad and neglected remnant of the past. But take a second look: those are icicles that drip from the roofline, the columns were formed to look like icicles, and the entire building looks like it was carved from one giant block of ice.

An old photograph shows the ice house in its heyday in the 1930s as the Crystal Ice Company’s drive-in dealership. A polar bear stood on top; gnomes stood guard around the base. Three of these dealerships once stood in working class neighborhoods in Pensacola. Although refrigerators were beginning to appear in affluent homes by the 1920s, they were expensive, and ice boxes remained common in the 1930s and 40s. Customers could drive up to the door of the building, and using one of the hand signals carved on the stucco walls, could order their supply of ice. As refrigerators

became more commonplace, the ice house was no longer needed and ceased functioning in the 1950s.

The old ice house now may become a living history lesson for students in the Spencer Bibbs Academy next door. The Historic Pensacola Preservation Board has received a historic preservation grant for restoration, after which the building will be donated to the school. The polar bear once again will stand on the roof, providing a sense of history and a lesson in preservation for students and residents.



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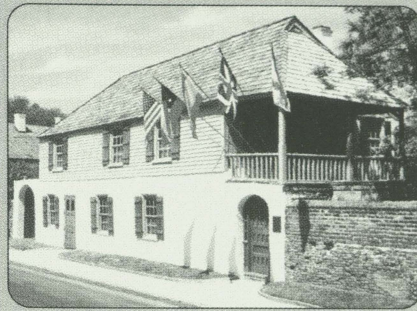


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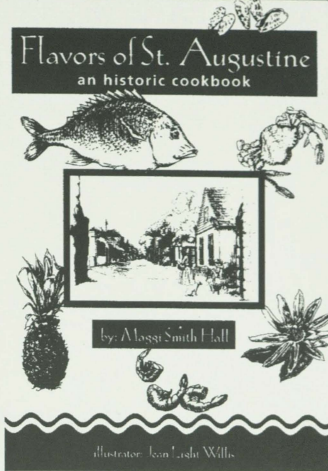
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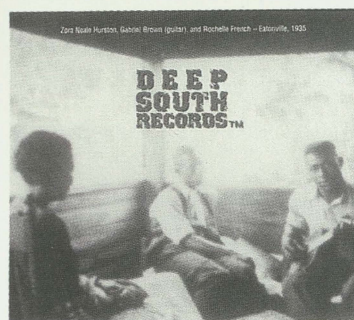
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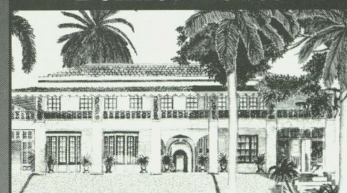
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Bonnet House



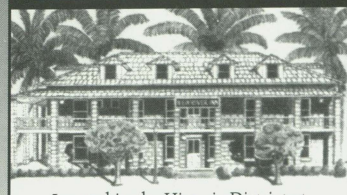
Located between the beach and Intracoastal Waterway just south of Sunrise Boulevard at 900 North Birch Road. (954) 563-5393

Strañahan House



Located in Downtown Fort Lauderdale, at Las Olas Boulevard and SE 6th Avenue.
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Historical Museum



Located in the Historic District at 219 SW 2nd Avenue.
(954) 463-4431

Funding for these organizations is provided in part by the Broward Community Foundation, Broward County Board of County Commissioners, the Broward Cultural Affairs Council, and the State of Florida, Department of State, Division of Historical Resources.



Illustrations by: Susan Dvorak

InNext Issue...

■ Gulf Coast Heritage Trail

Florida's Gulf Coast is rich in history, culture and the arts. In the summer issue, we follow the new Gulf Coast Heritage Trail through Manatee and Sarasota Counties. More than 100 attractions are on the trail, including the antebellum Gamble Plantation, Bradenton's Bishop Planetarium, the De Soto National Memorial, Sarasota's Baywalk and the Crosley Museum, and the Crowley Museum and Nature Center. Whether you're a naturalist, a cyclist, a history buff or a lover of the fine arts, this trail offers something for everyone.



The former Hotel Venice



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